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Some text and illustrations are lost through tight binding. This is a problem which we regret we have found unavoidable since we are only filming at the Victoria and Albert Museum those catalogues that cannot be found in other London locations.

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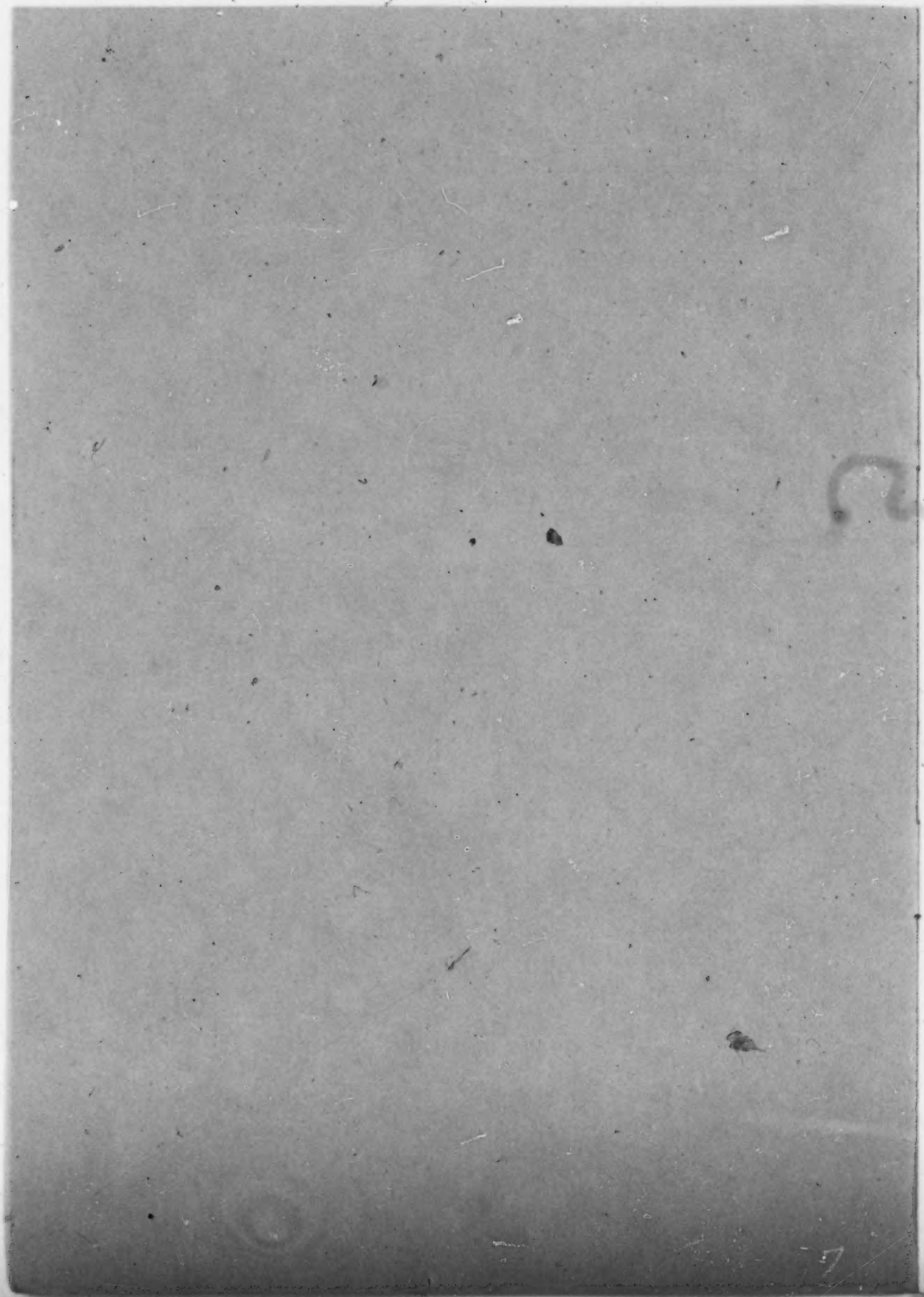
LOVIS CORINTH

CURT VALENTIN GALLERY

32 EAST 57 STREET · NEW YORK



LOVIS CORINTH

1858-1925

January 19—February 7, 1953

CURT VALENTIN GALLERY

32 EAST 57 STREET · NEW YORK

BIOGRAPHICAL NOTE:

1858	Born July 21st, in Tapiau, Germany.
1876 - 1887	Studied at the academies in Munich, Antwerp and Paris.
1887 - 1900	Munich and Berlin.
1900 - 1925	Berlin. Travelled through Germany, France, Italy, Switzerland, Denmark and the Netherlands. Since 1918, summer residence in Urfeld by the Walchensee (Bavaria).
1925	Died July 17th, in Zandvoort, Netherlands.
1937	His paintings were removed from German museums and put on exhibition in the "Degenerate Art Show" in Munich.

ACKNOWLEDGMENT:

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Mr. and Mrs. Erich Cohn, Mr. and Mrs. Richard S. Davis, Mr. and Mrs. Leo Gutman, Mr. and Mrs. Axel Rosin, Dr. Paul J. Sachs and Mrs. Benjamin P. Watson.

L. 235.
30. I. 1953.

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LOVIS CORINTH

. . . While I was working on the catalogue of Corinth's *Oeuvre* in the 'twenties, I frequently travelled to various cities to see his paintings. On one such trip to Dresden I saw an old painter who owned a Corinth painting. He had known Corinth and told me, "He was a curious fellow. I remember when we were studying together in Munich in the 'eighties—at that time we occasionally exhibited our pictures at the *Glas-Palast*. When we young painters got together in the café at night I often showed off by reading my favorable criticisms to my companions. 'Wait,' Corinth would say, 'I, too, want to read you something.' He would reach into his vest pocket and laughingly read us one of the bad criticisms which he used to get at that time.

"Even today," continued the old gentleman, "I cannot understand why he was so amused by the fact that his pictures fared so badly in these reviews."

My own explanation of my husband's attitude is that he had his own conception of the kind of art and type of style which he endeavored to create. He had his course set and knew where he was going. Therefore he was unconcerned when at first his contemporaries misunderstood him. This confidence in his art enabled him to carry on for twenty years without general recognition, without selling a picture and without making any compromises for the sake of success. The only encouragement Corinth received in his youth took the form of some prize medals, won in exhibitions in London and Paris while Germany was still repudiating him. And then, when success and fame finally came to him, he remained just as unruffled as before, and kept on striving for higher artistic goals, remaining youthful in his unspoiled forcefulness . . .

. . . People were often amazed at the speed with which Corinth painted. The reason for this was that he had the concept of a painting ready in his mind before he "exploded" it on canvas. This was especially true of his compositions on religious themes — e.g. "Red Crucifixion," 1923. Corinth once showed me a preliminary study of that subject which he had drawn in 1910. In those thirteen years this theme matured until it was sufficiently developed to be put onto canvas

and completed with great concentration and rapidity. He told me that when he had a subject planned for the next day he would think about its execution the whole preceding night, and would not dream of touching a brush before his mental image was complete. At that point, such a product of imagination forcefully demanded to be released, resulting in the stormy presentation and dynamic brushwork which were typical of his paintings. With landscapes Corinth proceeded in a similar manner, expressing his innermost emotions as they were aroused by the scenery which he was painting. These landscapes show Corinth's sensitivity, and the forcefulness which was sometimes falsely labeled brutality because he would not refrain from depicting the truth as he felt it . . .

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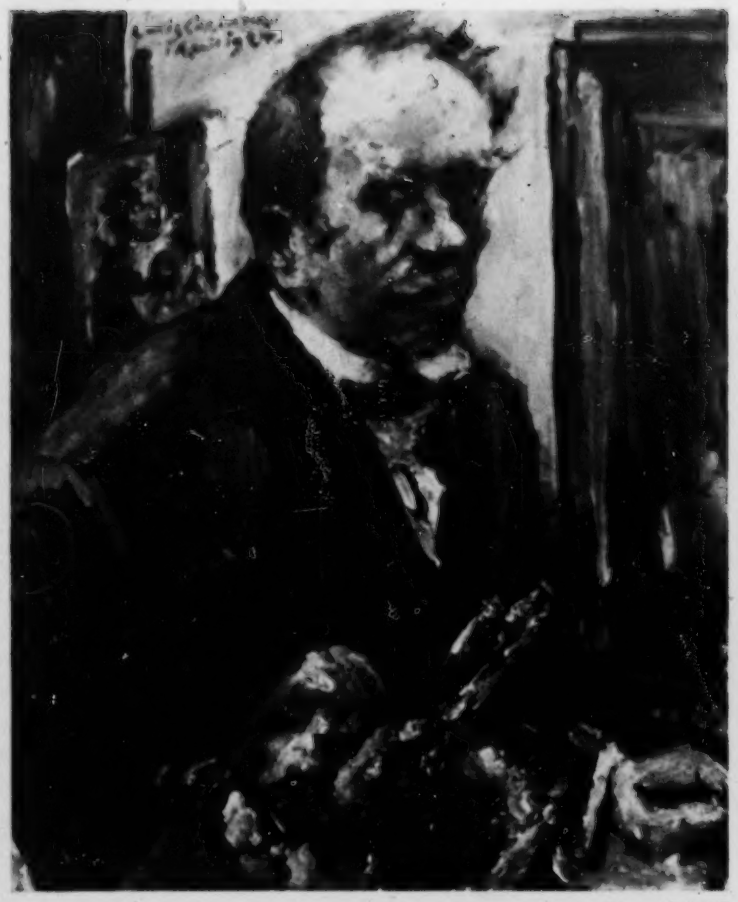
. . . Corinth was serious by nature—conscientious and full of energy. Although he was sometimes brusque and usually difficult to know, he often exhibited a dry humor and was filled with *joie de vivre*. He loved Goya, the early Italians, Rubens, Manet and Cézanne—but most of all Rembrandt. In fact, his last trip was to Holland in 1925, to see Rembrandt's works. He had many students, beginners and advanced artists. He liked to teach, and once said, "A teacher can learn a lot while teaching. It might be strenuous work, but as soon as I get back to my own painting I actually feel refreshed." Corinth was, indeed, indefatigable up to his old age. This robustness is an important element found in his works, supplementing the fantasy and emotion inherent in his pictures.

Charlotte Berend-Corinth

Translation from *Mein Leben mit Lovis Corinth*



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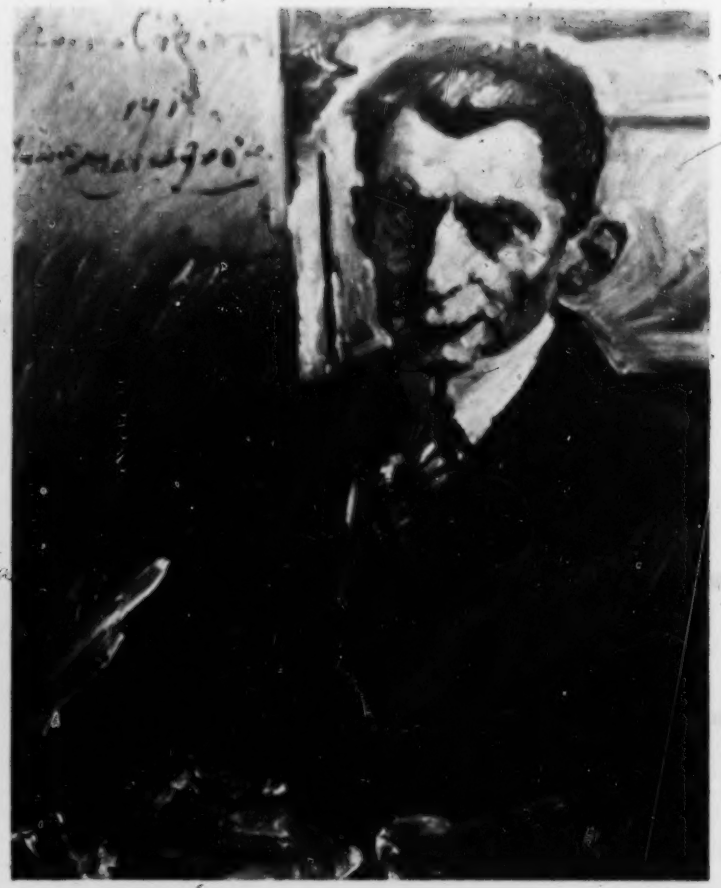

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CATALOGUE

OILS

1 STILL LIFE WITH BOTTLES
1913. 24¾ x 31¼"

2 LADY WITH PINK ROBE
1916. 35½ x 27½"

3 PORTRAIT OF
JULIUS MEIER GRAEFE
1917. 37½ x 25½"
Lent by the *Musee d'Art Moderne*, Paris

4 FLOWERS
1917. 31½ x 37¼"
Lent by Axel Rosin

5 NUDE AND INFANTS
1921. 55¼ x 78½"

6 LADY IN FUR JACKET
1921. 25¼ x 34¾"

7 UNTER DEN LINDEN
1922. 27¾ x 35¾"

8 RED CRUCIFIXION
1922. 51¼ x 42⅜"

9 CHRYSANTHEMUMS
1922. 39½ x 31⅝"

10 GIRL WITH BRAIDS
1922. 35½ x 27¾"

11 EASTERTIME AT
WALCHENSEE
1922. 31½ x 23¾"

12 MOON LANDSCAPE
1922. 30 x 38"
Lent by Leo Gutman

13 TULIPS AND ALMOND
BLOSSOMS
1923. 47½ x 35½"
Lent by Erich Cohn

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14 IMPERIA
1923. 22½ x 18¾"

15 SUSANNA AND THE ELDERS
1923. 59⅛ x 43½"

16 IMPERIAL PALACE
1923. 41⅜ x 31½"

17 SELF PORTRAIT
1924. 39½ x 31½"
Lent by The Museum of Modern Art, New York

18 MOONLIGHT AT WALCHENSEE
1924. 21 x 36"
Lent by Erich Cohn

19 BOY IN ARMOR
1925. 39¼ x 29½"

20 SUPPER ON A BALCONY
1925. 23¾ x 19⅜"

21 GARDEN
1925. 31⅜ x 39½"

DRAWINGS

22 PUBLIC APPEAL
Crayon. 13⅛ x 9¾"

23 PORTRAIT OF GROSSMANN
1924. Pencil. 12⅜ x 9¾"
Lent by The City Art Museum, St. Louis

24 ARIADNE
1912. Pencil. 13½ x 20"

25 DOUBLE PORTRAIT
Crayon. 12⅜ x 9¾"

26 SELF PORTRAIT
1924. Crayon. 12¼ x 9¾"
Lent by Dr. Paul J. Sachs

27 POLYPHON
Pencil. 9¾ x 13¼"

28 SELF PORTRAIT
1923. Crayon. 9½ x 7⅛"
Lent by Mrs. Benjamin Watson

29 PORTRAIT OF ARNO HOLZ
Crayon. 12⅜ x 9¾"

30 GRANDMOTHER AND AUNT
1923. Crayon. 12⅜ x 19¾"

31 SELF PORTRAIT
1923. Crayon. 19¾ x 13"
Lent by Richard S. Davis

32 ARIADNE
1912. Pencil. 13½ x 20¼"

33 THREE SELF PORTRAITS
1925. Crayon. 9¾ x 12⅜"

GRAPHIC WORK

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LIBRARY